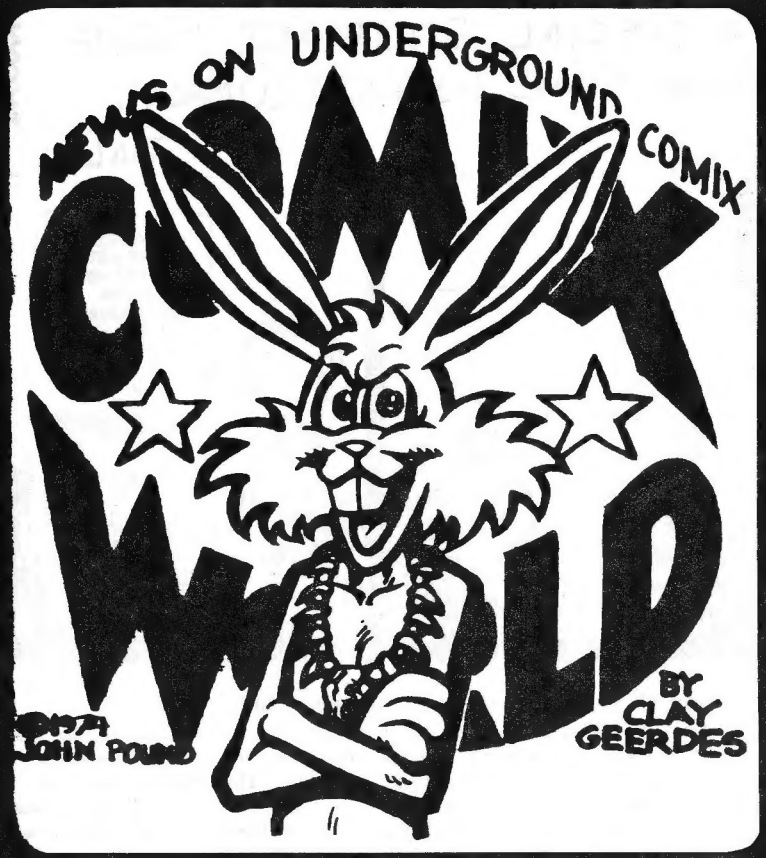

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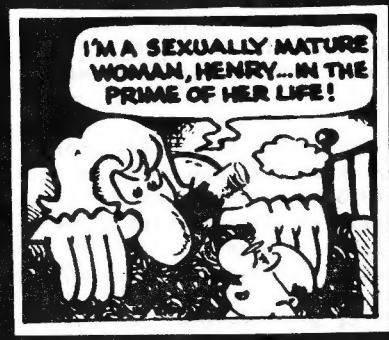
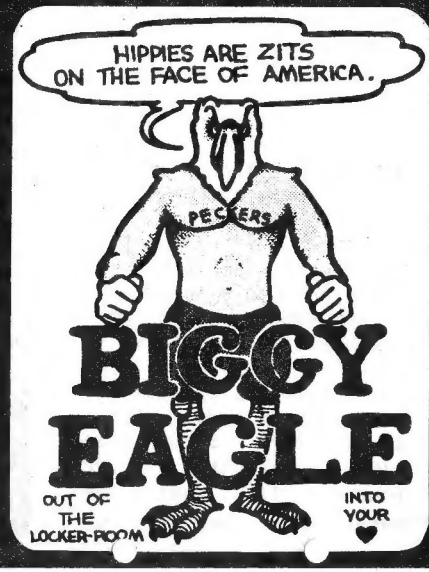
FRAGMENTS: That's Willy Murphy's Henry Henpeck up there in the corner hiding from a liberated woman who is about to get on his case. Willy's been cartooning around San Francisco for quite a spell. You probably saw his cover on S. F. COMIC BOOK #4. With the characters in the Henry strip, Willy shows you what Jiggs and Maggie probably went through in their bedroom. The story is in MANHUNT 2. The cover of that feminine revenge fantasy number shows a naked lady reclining before her fireplace and above the mantle she's got the heads of three dudes who must've flunked their sensuality and satisfaction tests. All three are mounted on plaques like trophes. That work of Amazonian art by Ms. Becky Wilson. Others included in this book, edited by Terry Richards, are: Trina, Justin Green, Ted Richards, Leslie Cabarga (whose biography of Max Fleischer is being printed at this writing), Sharon Rudahl, Lee Marrs, Sheridan Anderson, Shelby, and Gary Hallgren. It's 75¢. . . . Super-Student appears in a two-pager in ORB #3. The mere sight of a hypodermic needle in the hand of a smack freak is enough to turn Rob into the longhaired dope fiend vanquisher. He's drawn by Ken Steacy. The third ORB is the best yet. The Toronto Science-fiction mag is picking up, and editor James Waley tells me they're going quarterly. #1 is sold out. A few 2's left. 72 pages of art and stories that are in the old Kurtzman EC vein. #3 is $1.25 from ORB/660½ Bloor St. W. #1, Toronto, Ontario, Canada M6G 1K9. . . . I've seen one of the stories for Mike Friedrich's STAR REACH 2, a tale written by Mal Warwick and drawn by Lee Marrs; title is "Earthprobe." Mike says Frank Brunner will do the cover & one story for #3 when the title goes quarterly in 1975. . . . In Berkeley, Greg Irons told me he has sent off the cover for ROCK AND ROLL MADNESS #3 to Felix in England. Locally, the British ugs are carried by Bob Sidebottom in San Hose and by David Tatelman in Seattle (Homestead Communications Empire, 4417 5th Ave. N. E.). Dave tells me Bobby London is working on a new comic book. No publisher yet, but finished books usually find their way into print. The anthologies seem to be doing well (Second Volume of The Best of Rip-Off Press was mostly sold before it came in from the bindery last week.) so maybe four artists will get together and come out with one of those. Four 32 page books make up one of those 128 page anthologies and each artist could do one part of the cover. I've heard rumors of a SLOW DEATH anthol-



ogy but nothing definite on it yet. . . . Canadian artist Brent Boates did the cover for Last Gasp's AMPUTEE LOVE. He appeared in ALL CANADIAN BEAVER and has done a number of strips for GEORGIA STRAIGHT. . . Looks like my plans for a comic art festival in San Francisco for 1975 are off. The stock market took my backers to the cleaners. We had a little talk. They said, "You know how it is, Clay," and I said "Yeah." Maybe the country will bounce back in 1976. San Diego Con is shaping up nicely. Stan Lee, Steranko, Bradbury, Robert Bloch, George Clayton Johnson, Jack Kirby, Russ Meyers, Dick Moores, Bob Clampett, and Barry "Conan" Smith are all on the roster. . . . Wanna read a good novel about S. Clay Wilson's Kansas, it's Earl Thompson's A GARDEN OF SAND (Signet W4898), all about a strange relationship between a young boy and his Mom. XXX-rating. I loved it.

SUPER STUDENT
OH, WOW! IT'S SUPER-STUDENT! I HEAR THAT CAT'S A BAD-ASS MUSCAFORGAN!
UH, YEAH, WOW! SUPER STUDENT FAR-OUT!
OUR HIRSUTE HERO GRIMLY LEAPS INTO ACTION!

In the next panel is that old sexist and pro-male chauvinist, Biggy Eagle, that fugitive from Jim Himes' BIG LEAGUE LAUGHS. Jim uses Biggy to demonstrate his feelings about the violence in our society. "There is nothing lighthearted about the brutal nature of real violence. . . . Biggy will continue to show through funny animals just how ugly and real guns, murder, violent behavior, and all those other tidy TV devices really are." Jim's the author of SEX AND AFFECTION, the one comic I've seen that takes a humanitarian approach to the facts of life. He hopes to have the second issue out in the Spring. All of Himes' work, including ANIMAL PITCHERS, is still in print and available. C. G. 1-1-75



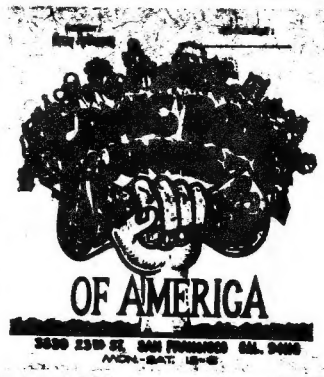
WELCOME TO 1975. January will be a good month for ugs. AMPUTEE LOVE will come out at $2 a copy. Is that a lot to pay for a comic? Yes, it is. According to Last Gasp President, Ron Turner, most of the comix will go up again in mid-1975 to keep up with soaring newsprint costs. I guess those folks who can pay the $2800.00 listed in Overstreet for ACTION 1 won't be bothered by two bucks worth of amputee love, but some will just have to skip that one and settle for two bits worth of BOG BEAST. THE FIRST KINGDOM #2 will be 75¢ as will Pinkoski's SPACED 2. Dave Geiser's new one, D.T.'s will be 50¢. I assume Pound's RONALD THE BARBARIAN will be 75¢. Most likely BRAIN FANTASY 2 and WIMMEN'S 4 will be $1. Anthologies are doing well in the bookstores and they run between $3.50 and $4.95. So far, none of the ugs have started using ads, but this is a logical survival move. . . . BOG BEAST? Well, it has happened before, back during the forties when many books were recycling the themes and stories of the adventure strips of the thirties. When you're systematically imitating as Seaboard-Atlas is, absurdities become the norm. It might have been SON OF HEAP, but there was the SWAMP THING and he was the hottest number on the slime circuit so BOG BEAST had to get in line along with MAN-THING. In the forties, it was BATMAN, then along came another Playboy-hero, GREEN HORNET, and he made it on radio in a big way, stimulating someone to make a carbon copy and name him BLUE BEETLE. All of these bug heroes were inferior to the Falk-Davis PHANTOM (1936). On the other hand, many of the radio heroes never did too well in the comic books, guys like Jack Armstrong, Captain Midnight, and Hop Harrigan. Only Superman and Dick Tracy were as big on radio as they were in comic books. In the late thirties and early 40's popular characters appeared in all the existing media. This is not true in 1975. SUPERMAN and BLONDIE were exploited in every way possible: film, radio, toys, newspaper strips, etc., but we have no films about the popular characters of today, over or underground. In the forties, there would have been serials and feature-length films about SWAMP THING, CONAN, and animated cartoons featuring MR. NATURAL and THE FABULOUS FURRY FREAK BROTHERS, but there was a unity in America at that time which no longer exists. Today, if you want to do something, you hear a lot of talk about markets, money, and by the time you finish with all the bullshit you've lost interest in the creative impulse that stimulated you to work on the idea in the first place. I love things like PANDEMONIUM EXPRESS FUNNIES, because they represent the creativity of this time in action. Just a small group of people who like to draw cartoons, they use what the culture has to offer like instant printing that is cheap and they draw and produce their own comic books. I found the 4th issue in a North Beach coffeehouse New Year's Eve. It has a nickle price tag on it, but I know they just do the strips because they love it and want to give them to their friends and to turn others on to what is possible. A new company like Seaboard had so many possibilities to do some thing beautiful with comics and they throw all the money down the drain on imitation Marvels. The characters may have new names and costumes, but underneath it's the same basic concept being reiterated to infinity, the same traced panels, the same swipes, the same ripped-off plots. And I'm not implying that the current undergrounds are any better. There was a lot of potential in the freedom offered the artists who worked in ugs, but many of them are beginning to repeat themselves and to sluff off. One of the main problems is a mixing of business and art. It doesn't work. In the past five years, I've watched a lot of young artists go through incredible bummers because they placed themselves in the position of pushing their own art with publishers. Many decided on self-publication and that is no better. You still have to handle all your own ads and stamping and mailing, etc., and that is time that ought to be spent at the drawing board. It was the business aspect of art that drove Robert Crumb, Greg Irons, Larry Welz, and many others out of the field entirely. What happens? Well, you do something you like and you show it to others and they like it and someone says he will publish the art so others can have it, too, then one day you see that the others are making money from what you did and it changes your feeling about it. So what do you do? Do you stop doing what you do because the system is the way it is? **

NOTE: COMIX WORLD #21 IS A SPECIAL STRIP ART ISSUE AND IT'LL BE IN BULLDOG SOMETIME IN FEBRUARY.

SPACE-TIME FUNNIES DALEY

GERRYFORD...
89 CRED. SALE!
THE TERRAN TIMES
HUMANS PLAN SELF-DESTRUCT
DOESN'T HE REMIND YOU OF THAT MYTHICAL NONENTITY-TYPE PRESIDENT IN ALL OF THOSE "NUCLEAR DOOMSDAY" FILMS?
METHANE ENERGY SOLUTION NEARER "NO SHIT" SAYS MAN
YES...
AND ACCORDING TO THAT SCHEDULE, IT'S JUST ABOUT TIME FOR KIRK DOUGLAS TO MAKE HIS MOVE.
HEAD FOR BULDCON AUSTRALIA
MUTANTS HEAD WORLD GOVTS!!

FRIDAY FUNNIES RUNS IN BERKELEY BARB. THIS ONE FROM #490. 1-3-75. TITLE FRIDAY FUNNIES © BERKELEY BARB. 1975.)



JUST RALPH
HEY, MISTER! WILL YOU HOLD THIS FOR ME?
UH... SHER, KID!
WAHH!
© 1974 KEVIN EAST
DAA-H... WHAD-YOU DO TO MUH LIDL BRUDDER, CREEP?!
I'M ONLY TWO AND A HALF YEARS OLD!!

** I know, there isn't any listing of ugs in COMIC READER. I don't know why not, so I can't answer that. Jerry Sinkovec and I had an agreement and he just stopped running COMIX WORLD. I have not heard from him, but I assume from seeing the past few READERS that he has just decided to go with Seaboard and Gold Key and Archie and the established comics industry. The ugs are being published so sporadically these days that no one outside the Bay Area could keep up with them anyway. -C.G. 1-5-75